

MFH

POST - IMPRESSIONISTS
JANUARY 15 to FEBRUARY 12
NINETEEN HUNDRED and NINETEEN



BROOKS REED GALLERY
19 ARLINGTON STREET, BOSTON, MASS.

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Mis
1919



POST - IMPRESSIONISTS

PAUL CÉZANNE (1839-1906)

1. *Rocks*
2. *Landscape*

ROBERT DELAUNAY

3. *Still Life*

ANDRÉ DERAIN

4. *Portrait*
5. *Still Life*

RAOUL DUFY

6. *Le Piano*

VINCENT VAN GOGH (1853-1890)

7. *Still Life*

HENRI MATISSE

8. *Chapeau de Cuir*
9. *Still Life*
10. *Feuillage*
11. *Tête de Fillette (collection D. Kelekian)*
12. *Head of Girl*
13. *Head of Child*
14. *Nude*
15. *Head of Woman*

PAUL PICASSO

16. *Drawing*

AUGUSTE RODIN (1840-1918)

17. *Femme Prosternée*

18. *Siamese Dancer*

19. *Ikarus*

20. *Creeping Woman*

GEORGES SEURAT (1859-1891)

21. *Un Dimanche à la grande Jatte*

22. *Belfries*

PAUL SIGNAC

23. *Le Pont Neuf*

24. *Port St. Nicolas*

25. *Embarkation*

26. *St. Juan, les Pins*

27. *Notre Dame*

PAUL VERA

28. *La Ville de Tonnerre*

THE small group of paintings, water colors and drawings, shown in this exhibition comprises works of those painters of France who created during the last thirty or forty years a movement commonly called Post-Impressionism.

As the word indicates, this means a movement which is an outgrowth of Impressionism, and a further development and enlargement of the point of view of that school.

Impressionism has to-day found that recognition and understanding which its principal representatives deserve so highly, especially when we consider the struggle through which they had to pass during so many years.

The artists whose work we see here had to undergo the same experience against opposition which was partly the result of ignorance, partly of obdurate unwillingness to learn. The fact seems to be established that the significant works of art of our time, win only after a long trial the approval of the art collecting classes. Cézanne, Van Gogh and Seurat died unknown to the world, and it is only a short time since their creations have been familiar to the public in Europe and America.

The International Exhibition in 1912, which was shown in New York, Boston and Chicago, and in which works of all of them have been seen, paved the way in this country for a larger comprehension of their ideas, problems and visions and of those of the best living painters of our times.

The result has been a complete upheaval not only in the world of artists, but also in that of art collectors. Old art standards had to be revised, experience eliminated, and the mind forced to look without preconceived ideas at new forms and colors which preluded a new art language. The frankness and directness of this language was such a shock that the art world split into two camps,—one, a camp of irresistible enthusiasm, the other a camp of irreconcilable opposition. But a shock is far better than complete indifference. It awakens,—and although the effect was to a great extent hatred of the most violent kind, it soon turned into respect which gradually has become admiration, and will finally change to that veneration and love, which the works of all great leaders of thought should receive from us.

This is exactly what has happened during the last fifteen years in Europe, where the names of Cézanne, Van Gogh, Seurat and Matisse etc., are now familiar to everyone, and where the fact is recognized that their work is the natural result of the conditions and aspirations of their time, and of the great masses in whom all art has its roots.

Art for a single caste, no matter how cultivated and educated it might be, has always been an abstraction of the past and died gradually of inanition. The past is dead. We live in the present and in the future, and the attempt to revise old formulas is a sign that we lack creative capacities.

One thing the past can teach us is that slavish imitation kills those great impulses which make life worth while, and that an artist has to look forward for the realization of those ideas for which his epoch is striving.

Evolving from Impressionism and from a healthy representation of the physical aspect of things, Cézanne and the others have attained a higher vision of life,—a life permeated with a unified spirit, acting rhythmically and organically through all forms of nature.

Out of new aspirations grow new expressions, and as simpler and larger become their conceptions, so more elemental grows their style. They not only have laid the foundation for a more unified form of art, but have opened and enlarged the range of our imagination, to the recognition of the fact that reality is only a reflex of the forces which make creation.



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